

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# *Wind Symphony*

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WAYNE JEFFREY

CONDUCTOR

MacMillan Theatre

Tuesday, October 21, 1986

8:00 pm

PROGRAMME

Fanfare zur Eröffnung der Musikwoche  
der Stadt Wien

RICHARD STRAUSS  
(1864-1949)

*Brass Ensemble*

From a Dark Millennium

JOSEPH SCHWANTNER  
(b. 1943)

Ebony Concerto

IGOR STRAVINSKY  
(1882-1971)

Moderato  
Andante  
Moderato

*Peter Stoll, clarinet*

\* \* INTERMISSION \* \*

Orb and Sceptre, Coronation March

WILLIAM WALTON  
(1902-1983)  
arr. N. Richardson

In Paradisum

MICHAEL J. BAKER  
(b. 1949)

*Chamber Winds*

Danza Final from Estancia

ALBERTO GINASTERA  
(b. 1916)  
arr. D. John

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## NOTES

### Fanfare zur Eröffnung der Musikwoche der Stadt Wien

RICHARD STRAUSS

The Fanfare zur Eröffnung der Musikwoche der Stadt Wien or Fanfare for the Opening of the Musical Weeks of the City of Vienna was composed in 1924 and performed in September of that year in the initial concert of the season at the Musikverein Saal.

Unlike many fanfares, this is, for the most part, slow, dignified and stately. Its prevailing softness and lyricism gives way, in the last few measures, to a gradually building **fortissimo**. Tonally, it is quite conservative, straying from the home key of F Major only on occasion. This is a curiously moving piece of majestic beauty.

### From a Dark Millennium

JOSEPH SCHWANTNER

**From a Dark Millennium** (1980), for winds, brass and percussion (including amplified piano and amplified celeste), was commissioned by the Mid-American Conference Band Directors Association, and completed in September, 1980. It was first performed by the Northern Illinois University Wind Ensemble in February 1981, in DeKalb, Illinois. It is one of two works I have written for wind ensemble; the first, **And the Mountains Rising Nowhere...**, was written for the Eastman Wind Ensemble in 1977.

The work's rather austere mood was suggested by the following lines from a brief poem I wrote as a poetic backdrop for the composition:

Sanctuary...  
    deep forests  
a play of shadows,  
    most ancient murmurings  
from a dark millennium,  
    the trembling fragrance  
of the music of amber...

Musically, **From a Dark Millennium** has much in common with **And**



**the Mountains Rising Nowhere.** Like the earlier work, **From a Dark Millennium** is also cast in a single continuous movement with primary emphasis placed upon an expanded percussion section which is given equal treatment to that of the woodwinds and brass. Additionally, **Millennium** explores the vocal resources of the ensemble by requiring the instrumentalists to sing, as well as to whistle.

The melodic and harmonic materials are drawn from an octatonic pitch-set from which various ostinati are generated and successively framed in continually varied textural and orchestrational contexts. The various musical elements are juxtaposed in a series of highly contrasting sections.

**From a Dark Millennium** is the second of a projected trilogy of works I have planned for wind ensemble - a cycle to be performed in succession with each work forming a component of a larger musical mosaic.

*J.S.*

**JOSEPH SCHWANTNER** was born in Chicago in 1943, and is currently on the composition faculties of the Eastman School of Music and the Juilliard School of Music. He received his musical and academic training at the Chicago Conservatory and Northwestern University, completing a doctorate in 1968.

From 1982 to 1985, Schwantner served as Composer-in-Residence with the Saint Louis Symphony Orchestra as part of the MEET THE COMPOSER Orchestra Residency Programme funded by the Exxon Corporation, the Rockefeller Foundation and the National Endowment for the Arts. He has been the subject of a television documentary, entitled **Soundings**, produced by WGBH in Boston and his work **Magabunda**, "four poems of Agueda Pizarro," recorded on Nonesuch Records by the Saint Louis Symphony, was nominated for a 1985 Grammy Award in the Best New Classical Composition category.

Schwantner's music has been performed extensively throughout the United States, Europe, Asia, Canada and Mexico, as well as at the Holland, Ravinia, Adelaide and Bydgoszcz Festivals.

### **Ebony Concerto**

**IGOR STRAVINSKY**

The **Ebony Concerto** (1945) was commissioned by clarinetist Woody Herman, to whom the work is dedicated. When he was offered the commission, Stravinsky was composing the monumental **Symphony**

in **Three Movements**, but he could not resist the temptation of writing for jazz orchestra. The **Ebony Concerto** was premiered by the Herman Band at Carnegie Hall in March, 1946.

The work is a masterpiece of fusion between jazz and classical traditions - the jazz counterpart of a three-movement symphonic work. The first movement is a jazzy sonata-allegro, while the contrasting second movement is a slow, "bluesy" piece. The final movement - a theme and variations with coda - features extensive passages for solo clarinet, with several angularly contrasting rhythms.

### **Orb and Sceptre, Coronation March**

**WILLIAM WALTON**

Commissioned by the Arts Council, the **Orb and Sceptre March** was composed for the coronation of Queen Elizabeth II. It was performed in Westminster Abbey at the coronation ceremony in June 1953, conducted by Sir Adrian Boult.

After an initial fanfare, the full ensemble plays a festive first theme in F Major. The contrasting central section which follows has a second, restrained **cantabile** theme in D-flat Major. In the final section, the initial theme returns in the tonic key. The second theme is recalled briefly, followed by a coda and final fanfare.

### **In Paradisum**

**MICHAEL J. BAKER**

**In Paradisum** (1982) was commissioned by Les Grands Ballets Canadiens as a score for a ballet by choreographer James Kudelka. The subject matter of the ballet is the discovery within a closely-knit group of people that one of their members is dying, and the subsequent emotions and dynamics that follow this event to its conclusion.

This piece is an example of **minimalist** style, in which simple musical ideas - short melodic fragments, rhythms or individual notes - are repeated over and over. The first movement sets up a steady pulse in the piano and vibraphone (the organ joins in and takes over), along with more complex rhythms in the percussion; overlain on this are chromatic scales, fragments of pentatonic and diatonic scales, and sustained sonorities. The second movement is built on a slow-moving **basso ostinato** in the electric organ, over which a rapidly-moving melodic fragment is repeated. In



the third movement, the repeated melodic fragments are more angular than in the movement preceding and **legato** scales are superimposed on the fundamental rhythm. The fourth movement consists of short, rapid, repeated figures in the organ, a chordal sonority that slowly moves up and down the scale, and a sustained, lyric line in the soprano saxophone.

In addition to composing, **MICHAEL J. BAKER** is presently active as Music Director of **Dancemakers** and is a member of the Board of Directors for **Arraymusic**.

### Danza Final from **Estancia**

**ALBERTO GINASTERA**

**Estancia**, the Spanish word for ranch, was intended by Ginastera to be a complete picture of the life of "gauchos," or cowboys, on the plains of Argentina. Planned as a one-act ballet in five scenes, **Estancia** was originally commissioned by Lincoln Kirstein in 1941 for his American Ballet Caravan. However, the company was suddenly disbanded in 1942.

Undaunted by the cancellation, Ginastera extracted an orchestral suite of four dances from the ballet, which was premiered in 1943 in Buenos Aires. **Malambo**, the final piece of this suite, is a rapid dance in 6/8 time; it is the traditional music for the dance competition between two gauchos.

The **Estancia** ballet was revived in 1952 and performed in full at the Teatro Colon in Buenos Aires.

*Notes by Stephen Satory*

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### TONIGHT'S ARTISTS

**WAYNE JEFFREY** is presently a Visiting Assistant Professor at the University of Toronto. He is an Assistant Professor at the University of Windsor (on leave 1986-87) and conductor of the Hannaford Street **Silver** Band. He is active as a guest conductor at several music camps, including the National Music Camp and the Courtenay Youth Music Centre. In addition, he has conducted the East York Symphony Orchestra, Guelph Youth Orchestra and Windsor Symphony and, later this fall, will appear with the Niagara Symphony.

A music educator who has taught at the elementary, secondary and university levels in Canada and England, Wayne Jeffrey also appears as a clinician and adjudicator across the country. At the recent International Society for Music Education Conference held in Innsbruck, Austria, he presented a workshop on Canadian music in the schools with Dr. Patricia Shand. He has also commissioned and premiered many Canadian works for chamber ensembles and has been active in "Composer in the Classroom" projects with students at all levels.

Wayne Jeffrey holds degrees in Music Education and Performance & Literature from the University of Western Ontario and the University of Toronto. Recent conducting studies have been at the Tanglewood Music Festival and the Eastman School of Music.

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**Peter Stoll** has studied clarinet with Avrahm Galper for the past five years. The recipient of numerous scholarships, he won the clarinet competition at the 1985 Kiwanis Festival. He has performed with several ensembles, including the World Youth Symphony Orchestra at Interlochen, Michigan. Peter Stoll is presently in his second year of the Bachelor of Music degree (Performance) at the Faculty of Music.

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**NEXT UNIVERSITY OF TORONTO WIND SYMPHONY CONCERT**

**Sunday, January 25, 1987**

**MacMillan Theatre at 3:00 pm  
\$3 General Admission**

**STEPHEN CHENETTE, conductor**

**Works by JOHN WEINZWEIG, JOHN BECKWITH,  
GARY KULESHA, TIBOR POLGAR, DONALD COAKLEY,  
AARON COPLAND and SILVESTRE REVUELTAS**

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UNIVERSITY OF TORONTO WIND SYMPHONY

*Flute*

*Michael Downie, Dartmouth, Nova Scotia \**  
*Vivian Goffart, Toronto, Ontario*  
*Rosalind Harvey, Lethbridge, Alberta*  
*Liz Radzick, Toronto, Ontario*  
*Julie Smith-Ortolano, Toronto, Ontario*  
*Joanne Stevens, Winnipeg, Manitoba*

*Oboe*

*Pippa Williams, Toronto, Ontario \**  
*Piotr Twardowski, Toronto, Ontario*

*English Horn*

*Julia Snelson, Ottawa, Ontario*

*Clarinet*

*Peter Stoll, Toronto, Ontario \**  
*Kathy Barr, Dundas, Ontario*  
*Britta Elmberg, Ottawa, Ontario*  
*Natalie Gooderham, Agincourt, Ontario*  
*Mark Jealouse, Oshawa, Ontario*  
*Peter Scott Naykalyk, Milton, Ontario*  
*Suzanne Simon, Hudson, Québec*

*Bass Clarinet*

*Peter Scott Naykalyk, Milton, Ontario*  
*Ameene Shishakly, Baie d'Urfé, Québec*  
*Suzanne Simon, Hudson, Québec*



### *Bassoon*

*Eric DeGray, Morrisburg, Ontario*  
*Sterling MacNay, Wiarton, Ontario*

### *Contra-Bassoon*

*Larkin Hinder, Toronto, Ontario*

### *Alto-Saxophone*

*Bernardo Padron, Caracas, Venezuela \**  
*Sydney Quinn, Toronto, Ontario*

### *Tenor Saxophone*

*Tom Newton, Etobicoke, Ontario*

### *Baritone Saxophone*

*Richard Bortolotti, Toronto, Ontario*

### *French Horn*

*Janet Sargent, Hudson, Québec \**  
*Susan Mawdsley, Calgary, Alberta*  
*Corinne Millsip, Vancouver, British Columbia*  
*Kathy Robertson, Niagara Falls, Ontario*

### *Trumpet*

*Mike Marcuzzi, Windsor, Ontario \**  
*Norman Engel, Toronto, Ontario*  
*Gord Galloway, Toronto, Ontario*  
*Victoria Hull, Hamilton, Ontario*  
*Michael Moore, Petawawa, Ontario*

### *Trombone*

*Sara Moody, Hamilton, Ontario \**  
*Greg Furlong, Toronto, Ontario*  
*Robert Tilley, Toronto, Ontario*

### *Bass Trombone*

*Larry Shields, Toronto, Ontario*

### *Euphonium*

*Mark Barrington-Hall, Toronto, Ontario*

### *Tuba*

*Annette Gruno, Wawa, Ontario \**  
*Chris Davey, Montréal, Québec*

### *Percussion*

*Blair Mackay, Toronto, Ontario \**  
*Mark Mazur, Wayburn, Saskatchewan*  
*Michael Shiner, Toronto, Ontario*  
*Cathy-Jo Thompson, Willowdale, Ontario*  
*Steven Wassmansdorf, Mississauga, Ontario*

### *Piano*

*Jennifer Francis, Fredericton, New Brunswick*

### *Celeste*

*Marta McCarthy, King City, Ontario*

*\* Section Leader*

*Harp*

*Laurel Federbush, Ann Arbor, Michigan*

*Guitar*

*Bernard Farley, Toronto, Ontario*

*Synthesizer*

*Andrew McKenna, Toronto, Ontario*

*String Bass*

*Patrick Donovan, Montréal, Québec*

*Steve Haynes, Toronto, Ontario*

*Tonight's Extra Players for the STRAUSS Fanfare are:*

*French Horn*

*Barb McIntosh, Winnipeg, Manitoba*

*Madelaine Levinson, Toronto, Ontario*

*Paul Osmond, Toronto, Ontario*

*Elke Eble, Scarborough, Ontario*

*Trumpet*

*Eric Adelman, Toronto, Ontario*

*Stan Klebanoff, Toronto, Ontario*

*Trombone*

*Kevin Hayward, Bermuda*

*Rachel Thomas, Toronto, Ontario*



## 1986-87 Production Staff

Carl Morey, Dean, Faculty of Music  
Ronald Chandler, Associate Dean  
Laurie Bassett, Performance Division  
Fred Perruzza, Technical Director, MacMillan Theatre  
David MacDonell, Assistant Technical Director, MacMillan Theatre  
Annette Gruno, Stage Manager/Librarian  
Barry Archer, Building Manager  
Michael Twose, Sound Technician  
Joanne Harada, Public Relations Officer  
Sharon Wadley, Public Relations Assistant/Programmes

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performance. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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The University of Toronto Wind Symphony, conducted by Stephen Chenette, has been invited to perform at the National Conference of the College Band Directors National Association, at Northwestern University in Evanston, Illinois, from February 25-28, 1987. The concert will feature American premieres of works by Canadian composers John Weinzweig, John Beckwith, Gary Kulesha, Tibor Polgar and Donald Coakley.

The Wind Symphony is the first Canadian band to be invited to perform at the CBDNA National Conference, which is held every two years. This trip has received financial assistance from the Office of the Provost, and of the Vice-Provost, University of Toronto. Additional funding has been provided by the Institute for Canadian Music. The Faculty of Music

*acknowledges with gratitude this generous support, without which the tour would not have been possible.*

*Further contributions to the travel fund would be most welcome and are eligible for an income tax receipt. Cheques may be made payable to "The University of Toronto" and sent to the Assistant Dean, Faculty of Music, University of Toronto, Toronto, Ontario, M5S 1A1. Telephone: 978-3741*

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### UPCOMING EVENTS AT THE FACULTY OF MUSIC

- |            |                                                                                                                                                                                                                                                                                                                                                        |
|------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| October 23 | <b>THURSDAY NOON SERIES</b><br><b>"Music as a Therapeutic Tool"</b><br>Lecture presented by Sara Jacobovici<br>Walter Hall 12:10 pm FREE                                                                                                                                                                                                               |
| October 29 | An evening of music by Karel Husa<br>Walter Hall 8:00 pm \$3 General Admission                                                                                                                                                                                                                                                                         |
| October 30 | <b>THURSDAY NOON SERIES</b><br><b>Robert Silverman, piano</b><br>Walter Hall 12:10 pm FREE                                                                                                                                                                                                                                                             |
| October 31 | Opening concert of the ICM/CMC Conference:<br><b>"HELLO OUT THERE! - Canada's new music in the world, 1950-85"</b><br>Mather-Lepage piano duo; Judy Loman, harp;<br>Jean MacPhail, mezzo-soprano; Douglas Perry, viola;<br>William Aide, piano<br>Works by TURNER, BURKE, ETKIN, MATHER, & WEINZWEIG<br>Walter Hall 8:00 pm \$10/\$6 Students, Seniors |
| November 1 | <b>UNIVERSITY OF TORONTO CONTEMPORARY MUSIC ENSEMBLE</b><br>Robin Engelman & Karel Husa, conductors<br>Works by HAWKINS, TREMBLAY, KENINS, BUCZYNSKI, CIAMAGA, and HUSA<br>Walter Hall 8:00 pm \$3 General Admission                                                                                                                                   |
| November 2 | <b>15th Anniversary Concert of Arraymusic</b><br>Works by TENNEY, PAUK, FODI, LOUIE, REA, MOZETICH, KUCCHARZYK, and VIVIER.<br>Walter Hall 8:00 pm \$10/\$6 Students, Seniors                                                                                                                                                                          |

FACULTY OF MUSIC UNIVERSITY OF TORONTO

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EDWARD JOHNSON BUILDING, TORONTO, CANADA M5S 1A1

GALA CONCERT

IN HONOUR OF

IRENE JESSNER

MONDAY, NOVEMBER 3, 1986

8:00 PM

WALTER HALL

★ ★ ★ ★ ★

SINGERS

Stephanie Bogle, soprano  
Martha Collins, soprano  
Nancy Hermiston, soprano  
Roxolana Roslak, soprano  
Linda Bennett, mezzo-soprano  
Jean MacPhail, mezzo-soprano  
Mark Dubois, tenor  
Bruce Kelly, baritone  
Patrick Timney, baritone

PIANISTS

William Aide  
John Greer  
Edward Moroney  
Stephen Ralls

★ ★ ★ ★ ★

Tickets for this gala event are \$25.00 and include a post-concert reception. Proceeds from ticket sales will go to establish a scholarship at the Faculty of Music in Irene Jessner's name.

Box Office: 978-3744